



*lunch bag.*

CHARLIE BROWN. I think lunch time is about the worst time of the day for me. Always having to sit here alone. Of course sometimes mornings (*music ritard and fade out*) aren't so pleasant either — waking up and wondering if anyone would really miss me if I never got out of bed. Then there's the night, too — lying there and thinking about all the stupid things I've done during the day. And all those hours in between — when I do all those stupid things. Well, lunch time is among the worst times of the day for me. Well, I guess I'd better see what I've got.

(*open lunch bag, unwrap sandwich, look inside*) Peanut butter.

(*bite sandwich and chew*) Some psychiatrists say that people who eat peanut butter sandwiches are lonely. I guess they're right. And when you're really lonely the peanut butter sticks to the roof of your mouth.

## No. 17a

After Baseball  
(Orchestra)

SCHROEDER & LUCY enter. Music out for dialogue.

SCHROEDER. I'm sorry to have to say it right to your face, Lucy, but it's true. You're very crabby person.

I know your crabbiness has probably become so natural to you now that you're not even aware when you're being crabby, but it's true just the same. You're a very crabby person and you're crabby to just about everyone you meet.

Now I hope you don't mind my saying this, Lucy, and I hope you'll take it in the spirit that it's meant. I think we should be all open to any opportunity to learn more about ourselves. I think Socrates was very right when he said that one of the first rules for anyone in life is "Know Thyself."

Well, I guess I've said about enough. I hope I haven't offended you or anything. *(make an awkward exit)*

*Lucy sits in silence, then shouts offstage at Schroeder.*

Take Lucy's scene and make into a monologue. Cut out Charlie Browns lines.

(Orchestra)

*LUCY goes offstage and returns with a clipboard and pencil.*  
*CHARLIE BROWN enters with SNOOPY. Music out.*

CHARLIE BROWN. Hey, Snoopy, you want to come out and help me get my arm back in shape? Now watch out for this one — it's a new fast ball.

LUCY. Excuse me a moment, Charlie Brown, but I wonder if you'd mind answering a few questions.

CHARLIE BROWN. Certainly, Lucy.

LUCY. Well, I'm conducting a survey to enable me to know myself better and first of all I'd like to ask: on a scale-of zero to one hundred, using a standard of fifty as average, seventy-five as above average and ninety as exceptional, where would you rate me with regards to crabbiness?

CHARLIE BROWN. Well, Lucy, I ...

LUCY. Your ballots need not be signed and all answers will be held in strictest confidence.

CHARLIE BROWN. Well still, Lucy, that's a very hard question to answer.

LUCY. You may have a few moments to think it over if you want or we can come back to that question later.

CHARLIE BROWN. I think I'd like to come back to it if you don't mind.

LUCY. This next question deals with certain character traits you may have observed. Regarding personality, would you say that mine is A: Forceful, B: Pleasing, or C: Objectionable. Would that be A, B, or C. What would your answer be to that, Charlie Brown, A, B, or C, which one would you say, hm? Charlie Brown, hm?

CHARLIE BROWN. Well, I guess I'd have to say forceful, Lucy, but ...

LUCY. "Forceful," I see, well we'll make a check mark at the letter "A" then. Now, would you rate my ability to get along with other people as poor, fair, good or excellent.

CHARLIE BROWN. I think that depends a lot on what you mean by "get along with other people."

LUCY. You know, make friends, sparkle in a crowd, that sort of thing.

CHARLIE BROWN. (*think—then*) Do you have a space for abstention?

LUCY. Certainly, I'll just put a check mark at "none of the above." The next question deals with physical appearance. In referring to my beauty, would you say that I was "stunning," "mysterious" or "intoxicating?"

CHARLIE BROWN. (*squirming*) Well, gee, I don't know, Lucy. You look just fine to me.

LUCY. (*making a check on page*) "Stunning." All right, Charlie Brown, I think we should get back to that first question. On a scale of zero to one hundred and using a standard of fifty as average, seventy five as ...

# ACT TWO

*At rise: Loud wartime battle sound effects—explosions, airplane engines, sirens, machinegun fire, etc. The sound volume diminishes and fades out under the opening measures of music.*

No. 15

## The Red Baron – Melodrama (Orchestra with Snoopy)

*SNOOPY is discovered on top of his doghouse.*

SNOOPY. *(monologue over music)* Here's the World War I flying ace high over France in his Sopwith Camel, searching for the infamous Red Baron! I must bring him down! Suddenly anti-aircraft fire, archie we used to call it, begins to burst beneath my plane. The Red Baron has spotted me. Nyahh, Nyahh, Nyahh! You can't hit me! *(music out—aside)* Actually, tough flying aces never say "Nyahh, Nyahh." I just, ah ... *(music in—continues monologue)* Drat this fog! It's bad enough to have to fight the Red Baron without having to fly in weather like this. All right, Red Baron! Where are you! You can't hide forever! *(offstage unidentified female voice [SALLY] joins orchestra theme)* Ah, the sun has broken through ... I can see the woods of Montsec below ... *(music: abrupt stop)* and what's that? It's a Fokker triplane! *(music in)* Ha! I've got you this time, Red Baron! *(SFX of machinegun fire)* Aaugh! He's diving down out of the sun! He's tricked me again! I've got to run! Come on, Sopwith Camel, let's go! Go Camel, go! *(SNOOPY triumphantly hums the "Great Plane Ride" orchestra theme as the offstage voice ad libs a siren)* I can't shake him! He's riddling my plane with bullets! *(SFX of machinegun rapid fire)* Curse you, Red Baron! Curse you and your kind! Curse the evil that causes all this unhappiness! *(SFX of plane engine sputtering toward silence)*

Here's the World War I flying ace back at the aerodrome in France, he is exhausted and yet he does not sleep, for one thought continues to burn in his mind ... *(music out)*

Someday, someday I'll get you, Red Baron!

*Music in for final cadence, then out — Blackout.*

LINUS. Apparently you haven't read the latest scientific reports. A blanket is as important to a child as a hobby is to an adult. Many a man spends his time restoring antique automobiles or building model trains or collecting old telephones or even studying about the Civil War. This is called playing with the past.

LINUS. Certainly. And this is good for it helps these men to cope with their everyday problems. Now, I feel that it is going to be absolutely necessary for me to get my blanket back so I'm just going to give it a good **yank!!** (*pull blanket away from Lucy*) It's surprising what you can accomplish with a little smooth talking and some fast action.







